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CURRIER & IVES LITHOGRAPHS IN COLOR

Including the Collection of
DANIEL W. PATTERSON
New York, N. Y.

**PAINTINGS, WATERCOLORS, AND
LITHOGRAPHS BY A. B. FROST**

Collected by
HENRY W. LANIER
New York, N. Y.

AMERICAN AND CANADIAN VIEWS

THE BOURNE VIEWS OF MONTREAL
Property of a Canadian Collector

**MEZZOTINTS IN COLOR BY
S. ARLENT EDWARDS**
Property of Mrs. J. Percy Sabin, Summit, N. J.

AND OTHER PROPERTIES

Public Sale February 11, at 8:15 p. m.

**AMERICAN ART ASSOCIATION
ANDERSON GALLERIES • INC**

30 EAST 57TH STREET • NEW YORK

1937

SALE NUMBER 4301

FREE PUBLIC EXHIBITION

From Saturday, February 6, to Time of Sale

Weekdays 9 to 6 • Sunday 2 to 5

PUBLIC SALE

Thursday, February 11, at 8:15 p.m.

EXHIBITION & SALE AT THE
AMERICAN ART ASSOCIATION
ANDERSON GALLERIES • INC

30 EAST 57TH STREET • NEW YORK

• • •

Sales Conducted by

HIRAM H. PARKE • OTTO BERNET • H. E. RUSSELL, JR

1937



HOME TO THANKSGIVING.

NUMBER 9: A BEAUTIFUL PROOF OF AN AMERICAN CLASSIC

ny 1854 - p 1854

PICTORIAL AMERICANA

Currier & Ives Lithographs in Color

Including the Collection of

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PRICED CATALOGUES

A priced copy of this catalogue may be
obtained for one dollar for each
session of the sale

PRINTED IN THE U. S. A.

23.62 Gift of Four Att Mice

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Company", wherever used in these Conditions of Sale, means the American Art Association-Anderson Galleries, Inc.
2. The Company has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.
3. All bids are to be PER LOT as numbered in the catalogue, unless otherwise announced by the auctioneer at the time of sale.
4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.
5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.
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14. These Conditions of Sale cannot be altered except in writing by the Company or by public announcement by the auctioneer at the time of sale.

SALES CONDUCTED BY HIRAM H. PARKE, OTTO BERNET, AND H. E. RUSSELL, JR.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES • INC

30 EAST 57TH STREET • NEW YORK

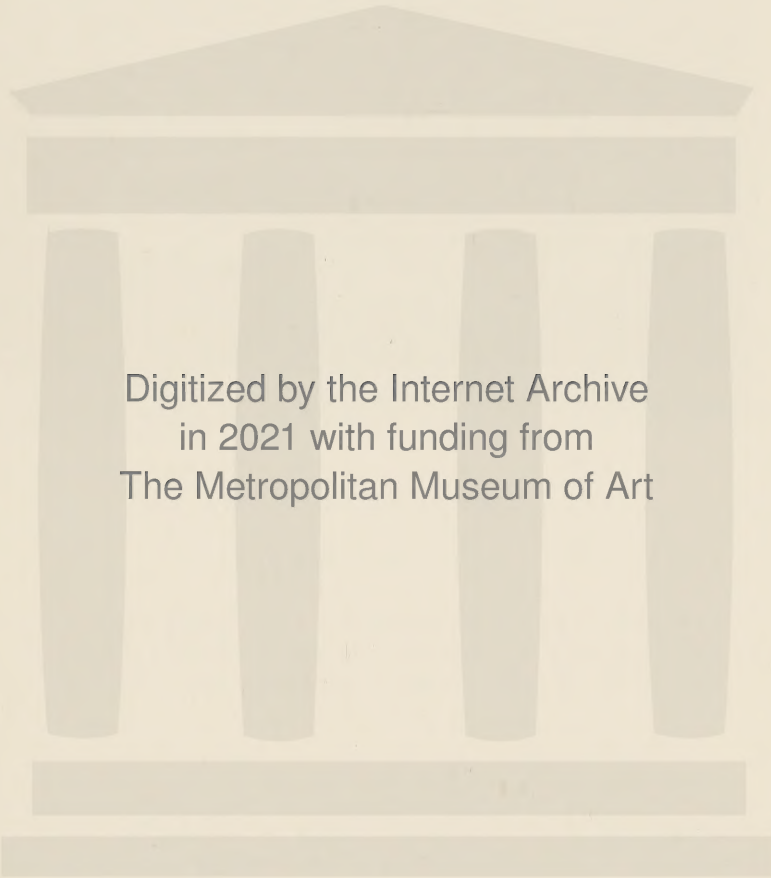
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[NUMBER 3]

EVENING SESSION

Thursday, February 11, 1937, at 8:15

CATALOGUE NUMBERS I TO 221 INCLUSIVE

1. AMERICAN COUNTRY LIFE: OCTOBER AFTERNOON. *Colored lithograph.*
F. F. Palmer del. Lith. by N. Currier. Dated 1855. Large folio, full margins; faintly foxed. Matted. H. T. P. 2302.

2. AMERICAN COUNTRY LIFE: PLEASURES OF WINTER. *Colored lithograph.*
Drawn by F. F. Palmer. Published by N. Currier in 1855. Large folio. Very fine proof, in excellent condition; rare. H. T. P. 2304.

3. AMERICAN WINTER SCENES: MORNING. *Colored lithograph.*
F. F. Palmer, del. Lith. & Pub. by N. Currier. Dated 1854. Large folio, full margins; slight repair in one margin. Matted. H. T. P. 2320.
A FINE IMPRESSION of one of the most attractive of the winter scenes.

[See illustration on opposite page]

4. AUTUMN IN NEW ENGLAND: CIDER MAKING. *Colored lithograph.*
After the painting by G. H. Durrie. Published by Currier & Ives in 1866. Large folio. Very fine proof. Extremely rare. H. T. P. 2325.

5. THE COTTAGE DOOR-YARD. *Colored lithograph.*
Evening. N. Currier Lith. F. Palmer, del. Dated 1855. Medium folio; slight marginal stain. Matted. H. T. P. 2335.

6. THE FARM-YARD IN WINTER. *Colored lithograph.*
After the painting by G. H. Durrie. Published by Currier & Ives in 1861. Large folio. Fine impression; slightly stained. H. T. P. 2349.

7. THE FARMER'S HOME, WINTER. *Colored lithograph.*

After the painting by G. H. Durrie. Published by Currier & Ives in 1863. Large folio. Fine proof; slightly stained. Gilt frame. H. T. P. 2354.

8. HARVEST. *Colored lithograph.*

Published by N. Currier in 1849. Small folio, fine impression. H. T. P. 2375.

9. HOME TO THANKSGIVING. *Colored lithograph.*

After the painting by G. H. Durrie. Published by Currier & Ives in 1867, large folio. Beautiful proof in excellent condition. H. T. P. 2388. Old maple frame.

PROBABLY THE MOST POPULAR OF ALL OF DURRIE'S COMPOSITIONS.

[See frontispiece]

10. [HUSKING.] *Colored lithograph.*

[Painted by Eastman Johnson. On stone by C. Severin. Currier & Ives. 1861.] Large folio; cut to line and mounted, small tear, portions inked. H. T. P. 2392.

11. NEW ENGLAND WINTER SCENE. *Colored lithograph.*

After the painting by G. H. Durrie. Published by Currier & Ives in 1861. Large folio. Very fine proof, in excellent condition. H. T. P. 2431. Maple frame.

12. THE OLD FARM HOUSE. *Colored lithograph.*

Published by Currier & Ives, in 1872. Small folio. Very fine proof, in excellent condition. H. T. P. 2438.



THE OLD HOMESTEAD IN WINTER.

[NUMBER 13]

13. THE OLD HOMESTEAD IN WINTER. *Colored lithograph.*
 Painted by G. H. Durrie. Signed on stone. Currier & Ives. Dated 1864.
 Large folio, full margins. Maple frame. H. T. P. 2442.
 FINE IMPRESSION. Considered by many to be the finest of all the Currier & Ives
 winter scenes.
- [See illustration]
14. THE OLD HOMESTEAD IN WINTER. *Colored lithograph.*
 After the painting by G. H. Durrie. Published by Currier & Ives in
 1864. Large folio. Fine impression; lower margin repaired. H. T. P.
 2442.
15. PREPARING FOR MARKET. *Colored lithograph.*
 L. Maurer del. Lith. by N. Currier N. Y. Dated 1856. Large folio,
 good margins; small repair in one margin. Gilt frame. H. T. P. 2462.
 VERY RARE. FINE IMPRESSION AND COLORING, before the toy horse held by the child
 was added. H. T. P. 2462.

16. THE ROADSIDE MILL. *Colored lithograph.*
Published by Currier & Ives in 1870. Fine impression, small folio.
H. T. P. 2476.

17. WINTER IN THE COUNTRY: A COLD MORNING. *Colored lithograph.*
After the painting by G. H. Durrie. Published by Currier & Ives in
1864. Large folio. Very fine copy of this rare subject, in fine condition.
H. T. P. 2545.

18. WINTER IN THE COUNTRY: THE OLD GRIST MILL. *Colored lithograph.*
Colored lithograph after the painting by G. H. Durrie. Published by
Currier & Ives, in 1864, large folio, good impression, repaired. Ex-
tremely rare. H. T. P. 2547. Maple frame.

19. WINTER MORNING: FEEDING THE CHICKENS. *Colored lithograph.*
Painted by G. H. Durrie. Lith. by Currier & Ives, N. Y. Copyright
1863. Folio. H. T. P. 2550.

20. THE ROAD, WINTER. *Colored lithograph.*
Colored by O. Knirsch, after N. Currier. Small folio. Mahogany frame.
H. T. P. 2472.

- 20A. AMERICAN COUNTRY LIFE: PLEASURES OF WINTER. *Colored litho-
graph.*
F. F. Palmer, del. Lith. by N. Currier. Dated 1855. Large folio, full
margins; rare. H. T. P. 2304.

21. THE CARES OF A FAMILY. *Colored lithograph.*
Painted by A. F. Tait. Lith. by N. Currier. Dated 1856. Large folio;
faintly streaked at top. Matted. H. T. P. 3151.
BRILLIANT IMPRESSION OF THE FIRST STATE, WITH FULL MARGINS.

22. THE HAPPY FAMILY: RUFFED GROUSE AND YOUNG. *Colored litho-
graph.*
After the painting by F. F. Palmer, published by Currier & Ives in 1866.
Large folio. Very fine copy in original colors. Trimmed to 3/8-inch from
lithographed surface. H. T. P. 3162.

23. A PAIR OF NUTCRACKERS [SQUIRRELS]. *Colored lithograph.*
Pub'd by Currier & Ives. Undated. Small folio, Matted. H. T. P. 3180.

24. JAMES K. POLK; THE YOUNG CONTINENTAL. *Colored lithographs.*
James K. Polk, Eleventh President of the United States. Lith. & Pub. by N. Currier. H. T. P. 1964 ❖ The Young Continental. The Spirit of 76. Lith. & Pub. by N. Currier. H. T. P. 1027. Together 2 pieces, small folio, matted.
25. ABRAHAM LINCOLN, Republican Candidate for President of the United States. *Lithograph.*
Published by Currier & Ives, 152 Nassau Street, N. Y., in 1860. Fine impression, in wood frame. H. T. P. 1867.
VERY RARE.
26. "THREE-IN-ONE" PICTURE. *Colored lithograph.*
Washington, Grant, and Sherman; colored portraits by Currier and Ives. The likenesses of Grant and Sherman are printed on the front and back of a sheet which has been cut into narrow strips and mounted on the surface of the Washington portrait in such a manner that from the left the observer sees a portrait of Grant, from the front a portrait of Washington, and from the right a portrait of Sherman. The whole in a deep gilt frame of the period. Folio. H. T. P. 2059B.
THESE "THREE-IN-ONE" PICTURES ARE NOW RARE. A relic of the saloon of the nineteenth century.
27. U. S. STEAM FRIGATE "WABASH", 60 GUNS. *Colored lithograph.*
Off Cape Hatteras 7th of January 1857. Lith. & Pub. by Currier & Ives. Small folio. Matted. H. T. P. 1182.
28. "HOVE TO" FOR A PILOT. *Colored lithograph.*
Sketched by J. Smith & Son Brooklyn, L. I. On Stone by C. Parsons. Published by N. Currier. Dated 1856. Large folio, good margins; very faintly stained. Maple frame. H. T. P. 1215.
VERY RARE. A FINE IMPRESSION, before "The Clipper Ship Adelaide" was added to the title.
29. CLIPPER SHIP "RED JACKET". *Colored lithograph.*
In the ice off Cape Horn on her passage from Australia to Liverpool, August 1854. Built by Geo. Thomas Esq. at Rockland Me. 1853, for Messrs Seacomb & Taylor, Boston Mass. Drawn by J. B. Smith & Son, Brooklyn, L. I. On Stone, C. Parsons. N. Currier. Dated 1855. Large folio, full margins; small marginal repairs. Maple frame. H. T. P. 1236.
VERY RARE. FINE IMPRESSION.

30. CLIPPER SHIP "COMET" OF NEW YORK. *Colored lithograph.*
C. Parsons, del. Lith. by N. Currier. Copyright 1855. Large folio, wide margins; repaired. H. T. P. 1195.
31. A HOME IN THE WILDERNESS. *Colored lithograph.*
Published by Currier & Ives in 1870. Small folio. Very fine proof, with unusually large margins, in excellent condition. H. T. P. 1540.
32. INDIANS ATTACKING THE GRIZZLY BEAR: The most savage and ferocious animal of North America. *Colored lithograph.*
Catlin, del. Pub'd by Currier & Ives. Undated. Medium folio, good margins. Matted. H. T. P. 1551.
33. THE LAST WAR-WHOOP. *Colored lithograph.*
Painted by A. F. Tait. L. Maurer's signature in the plate. Lith. of N. Currier. Dated 1856. Large folio, good margin; small tears in margins. Framed. H. T. P. 1553.
VERY RARE.
34. THE SURPRISE. *Colored lithograph.*
L. Maurer, del. Lith. by Currier and Ives. Dated 1858. Large folio, good margin; lower margin stained. Framed. H. T. P. 1571.
VERY RARE.
35. THE WESTERN FARMERS HOME. *Colored lithograph.*
Published by Currier & Ives. Dated 1871. Small folio; foxed in one margin. Matted. H. T. P. 1579.
36. THE GREAT WEST. *Colored lithograph.*
Published by Currier & Ives. Dated 1870. Small folio; lightly stained. Matted. H. T. P. 2099.
37. BLUE FISHING. *Colored lithograph.*
Published by Currier & Ives. Undated. Small folio. Matted. H. T. P. 3228.
38. AMERICAN FIELD SPORTS: RETRIEVING. *Colored lithograph.*
[Painted by A. F. Tait. On Stone by Ch. Parsons. Currier & Ives. 1857.] Large folio; cut to plate and mounted. H. T. P. 3262.



SNIPE SHOOTING.

[NUMBER 39]

39. SNIPE SHOOTING. *Colored lithograph.*

Published by Currier & Ives. Undated. Small folio. Matted. H. T. P. 3342.

[See illustration]

40. THE GREAT RACING CRACK HINDOO, by Virgil, dam Florence, by Lexington. *Colored lithograph.*

Published by Currier & Ives. Small folio; very faint stains. Matted. H. T. P. 3566.

41. LADY WOODRUFF, MILLER'S DAMSEL, GENERAL DARCY AND STELLA, Trotting for a purse of \$800 mile heats best 3 in. 5 in. harness. *Colored lithograph.*

Over the Union course, L. I. L. Maurer, Del. Lith. & Pub. by Currier & Ives. Dated 1857. Large folio, full margins. Matted. H. T. P. 3625.

42. PLUCK: ONE OF THE RIGHT SORT. *Colored lithograph.*

N. Currier, Lith. Undated. Medium folio; margins lightly stained. Matted. H. T. P. 3723.

43. STILL, HUNTING ON THE SUSQUEHANNA. *Colored lithograph.*
Lith. & Pub. by Currier & Ives. Undated. Medium folio; faintly stained. Matted.
44. THE CELEBRATED TROTTING HORSE HOPEFUL. *Colored lithograph.*
After the painting by Scott Leighton. Published by Currier & Ives in 1881. Large folio. Very fine impression. H. T. P. 3571.
45. THE CARES OF A FAMILY. *Colored lithograph.*
Painted by A. F. Tait. Lith. by N. Currier. Dated 1856. Large folio, fair margins; skyline faintly spotted. Matted. H. T. P. 3151.
FIRST STATE. RARE.
[See illustration]
46. A SQUALL OFF CAPE HORN. *Lithograph, colored by hand.*
Medium folio. Matted.
RARE. Probably the original from which Currier made his lithograph, for this shows the larboard side of the ship, whereas the Currier lithograph shows the star-board. Under the title is the number "394".
47. MOONLIGHT ON THE LAKE. *Colored lithograph.*
Published by Currier & Ives. Undated. Small folio. Matted. H. T. P. 2420A.
48. [VIEW ON THE DELAWARE: "WATER GAP" IN THE DISTANCE.] *Colored lithograph.*
Painted by Geo. Innes. [*sic*] Lith. of Currier & Ives. Dated 1860. Medium folio, narrow margins; title missing but date-line intact. Matted. H. T. P. 4208.
49. VIEW OF NEW YORK FROM WEEHAWKEN—NORTH RIVER. Date depicted, 1849. *Colored lithograph.*
Palmer Del. N. Currier, Lith. N. Y. Copyright 1849. Nice impression. Folio, small margin, lines of reference and imprint missing from lower margin. Mounted.
VERY RARE. H. T. P. 3979.
50. NEW YORK [ABOUT 1850]; CITY OF NEW YORK AND ENVIRONS, 1875. *Two colored lithographs.*
The first, "Verlag v H. Trommer. Steindr v A. Gocht Neu Gersdorf"; the second published by Currier & Ives and dated 1875. Medium and small folios, framed.
51. WEST POINT, FROM ABOVE WASHINGTON VALLEY, LOOKING DOWN THE RIVER. *Colored lithograph.*
Painted by Geo. Cooke. Engraved by W. J. Bennett. Currier & Ives. Undated. Large folio, mounted on linen; repaired. Matted.



[NUMBER 45]

52. A SKIRMISH IN AMERICA BETWEEN THE KING'S TROOPS & GEN'L ARNOLD. *Line engraving.*
 London Printed for Ja's Sharpe . . . April 4th 1780. Folio, full margins. Matted.
 A RARE CONTEMPORARY ENGRAVING of the burning of Danbury, with explanatory text in lower margin: "25th of April 1777. A Detachment of 2000 men commanded by Governor Tryon assisted by those able & active officer, Brigadier Gen'l Agnew & Sir Will'm Erskine, advanced to Danbury, where they destroyed the Rebel Magazines & burnt the town, in their return Gen. Wooster hung upon their rear . . . they found themselves engaged with Arnold who had got possession of Ridgefield . . . the action was sharp, & Arnold displayed his usual intrepidity . . ."
53. ABRAHAM LINCOLN [Lincoln, the boy, reading by the light from the log cabin fireplace]. *Chromolithograph.*
 By Louis Prang after Eastman Johnston. 1868. Folio, cut to line. Gilt frame.
54. ADIRONDACK MOUNTAIN VIEWS. *Ten Bufford lithographs, colored.* [1838-9.]
 Rossie Lead Vein, View of the Indian Pass, View of the Adirondack Mountains, Trap Dyke at Avalanche Lake, View at Lake Colden, Distant View of Mt. Marcy, View of Mt. McMartin, View of the Indian Pass from Lake Henderson, View of the Dial Mountain, and Falls of the Genesee; also four maps engraved by O. W. Merchant. 4to, ORIGINAL YELLOW WRAPPERS.
55. AMERICAN CUSTOMS. *Aquatint and lithograph, colored.* 1819 etc.
 American Methodists proceeding to their Camp Meeting, Camp Meeting of the Methodists in N. America, Camp Meeting of the Methodists in America, and Anabaptist Ceremony in N. America: set of four aquatints, printed in color ❖ A Winter Scene County of St. Lawrence State of New York, Eug. Ciceron Lith. after S. Ellis. Small folio.
56. AMERICAN CUSTOMS. *Four aquatints, colored.*
 Shakers near Lebanon, State of New York ❖ Camp Meeting of the Methodists in N. America, by Dubourg after Milbert, London, 1819; set of three. Small folio.
57. AMERICAN EXPRESS" TRAINS "Leaving the Junction". Leeds. *Colored lithograph.*
 Published by R. Rogerson. Yates & Co. Old Radford Works. Dated 1872. Large folio. Matted.
 A FINE IMPRESSION. Published for the fourth annual Yorkshire fine art distribution.
58. AMERICAN REVOLUTION, THE. Portraits of the Generals, Ministers, Magistrates, Members of Congress, and others, Who have rendered themselves Illustrious in the Revolution of the United States of North Amer-

ica. 12 portraits drawn from the life by M. Dusimitier, Painter, And Member of the Philosophical Society of Philadelphia. And engraved by the most eminent artists in London. 4to, sewn.

London: Published by R. Wilkinson, 1783

Stipple portraits of Washington, Laurens, Jay, Huntington, Thomson, Drayton, Deane, Reed, Gouverneur Morris, Steuben, Dickinson, and Gates, engraved by B. B. Ellis.

59. AMERICAN VIEWS. *Four line engravings, colored.*

A View of Louisburg in North America, taken from the Light House when that City was besieged in 1758 ✧ A South West View of New York ✧ A View of Charles Town, the Capital of South Carolina ✧ A View of the great Cohoes Falls, on the Mohawk River. All printed for Carrington Bowles, London. Small folio.

60. AMERICAN WATERFALLS. *Four watercolors.*

A FINE SERIES. All are unsigned. Comprising: St. Anthony's Fall, Mississippi ✧ Cascades of the St. Lawrence ✧ View of Niagara from above the Falls ✧ View from below the Falls.

61. BATTLE OF NEW ORLEANS. *Colored aquatint.*

Drawn by S. Seymour. Engraved by J. W. Steel. Battle of New Orleans And Defeat of the British under the Command of Sir Edward Packenham, By Gen'l Andrew Jackson 8th Jan'y 1815. Published by Wm. H. Morgan . . . Philadelphia. Folio. Matted.

A FINE IMPRESSION.

62. THE BATTLE OF QUEENSTON, OCT'R 13TH 1813, Which ended in a complete Victory on the part of the British . . . *Aquatint.*

Drawn by Major Dennis. Engraved by T. Sutherland. London: Pub'd April 12th 1836. Large folio; some repairs. Matted.

63. BENEDICT ARNOLD. Colonel Arnold. Who Commanded the Provincial Troops sent against Quebec, through the Wilderness of Canada and was Wounded in Storming that City, under General Montgomery. *Mezzotint.* Publish'd as the act directs 26. March 1776. by Tho's Hart London. Small folio, UNCUT MARGINS; margins lightly spotted. Matted.

THE RARE ORIGINAL ISSUE.

64. BENJAMIN FRANKLIN. *Various; nine pieces.*

B. Franklin of Philadelphia, B. Wilson pinxt., Js McArdeU fecit; mezzotint [1761] ✧ D. Benjamin Franklin, et vita inter Americanos acta, et magnis electricitatis periculis clarus, J. E. Haid sculp., A. D. 1778; mezzotint ✧ Benjamin Franklin Ministre plenipotentiaire a la Cour de France pour la Republique des Provinces unies de l'Amerique Septentrionale, Paris [1780]; stipple and line ✧ and others.

65. BENJAMIN FRANKLIN. *Various; eleven pieces.*

Franklin, Ministre Plénipotentiaire des Etats Unis de l'Amérique Septentrionale; line engraving by Chevillet after a bust by Houdon ✧ Benjamin Franklin né à Boston, le 17 Janvier 1706 . . . Dessiné par Desrais, Gravé par la Cit'e Montaland; stipple engraving printed in colors ✧ Full length, seated in front of a table, after De Carmontelle ✧ and others. Folio and smaller.

66. BENJAMIN FRANKLIN AND WILLIAM PENN. *Various; 117 pieces.*

Portraits of Franklin engraved by St. Aubin, J. Chapman, Michael Bisi, and many others; 62 pieces ✧ Portraits of William Penn engraved by W. Grainger, W. Holl, W. Finden, and many others, together with "Penn's Treaty with the Indians" by John Hall after Benjamin West; 55 pieces. Large folio and smaller.

AN UNUSUAL COLLECTION, INCLUDING A NUMBER OF UNCOMMON ITEMS.

67. BETHLEHEM. *Colored lithograph.*

Geo. Lehman Fecit. C. G. Childs Lith'r. Pub. by C. G. Childs & R. H. Hobson. Philad'a 1830. Medium folio, full margins. Matted.

68. THE BIRTH DAY TEAM; THE DUBLIN, 1856; ELEPHANT AND CASTLE, NEWINGTON, 1826. *Three hand-colored engravings.*

Drawn and engraved by Hunt and others; late reprints.

69. BOSTON. *Various; six pieces.*

A South East View of the Great Town of Boston in New England in America, I Carwithan sculp, Printed for Carington Bowles, London, about 1764; line engraving, second state, colored ✧ State House, Boston; Niagara Falls; Quebec; and Lake George, Pendleton's Lith. Boston, four lithographs on one sheet ✧ Tremont Theatre, Boston, lithograph by A. J. Davis after J. Rogers ✧ and others. Folio and 4to.

70. BOSTON. *Various; eight pieces.*

Boston Common, Drawn by James Kidder, Published by Abel Bowen. Senefelder Lith. Co., Copyright 1829; colored ✧ Faneuil Hall Market, Boston, Pendleton's Lithog.; colored ✧ Tremont Theatre, Boston, Mass., Pendleton's Lithography; colored ✧ The Bostonians paying the Excise-Man Or Tarring & Feathering; A New Method of Macarony making as practised at Boston: two colored lithographs by Pendleton, 1830 ✧ and others. Folio and 4to.

71. BOSTON MASSACRE, MARCH 5TH 1770. *Colored lithograph.*

Drawn by W. C. Hampney. J. H. Bufford's Lith. Published by Henry Q. Smith Boston. Dated 1856. Large folio, good margins; marginal stains. Matted.

72. BRITISH NAVAL OFFICERS IN THE AMERICAN REVOLUTION. *Two mezzotints.*

The Right Hon'ble Richard Lord Howe. Commander in Chief of his Majesty's Fleets in America. Corbutt delin. et fecit. London: John Morris, November 1, 1777; ORIGINAL ISSUE ✧ Sir Richard Pearson, Of his Majesty's Ship the Alarm. (late Commander of the Serapis.) By James Watson after Charles Grignion, 1780. Second state. Small folio, narrow margins, mounted. Matted.

73. CALIFORNIA. *Four lithographs.*

Vue de San-Francisco, Desiné et Lithog. par Deroy; colored ✧ San Francisco, M. & N. Hanhart, Chromo Lith., London; colored ✧ Sketches in California, London, W. Cornish; colored ✧ View of San Francisco in 1860. Folio.

FOUR OF THE BEAUTIFUL AND EXCEEDINGLY RARE
EDY-FISHER AQUATINTS OF CANADIAN VIEWS

74. CANADIAN VIEWS. *A set of four colored aquatint views.*

By J. W. Edy after G. B. Fisher. Published by J. W. Edy, Westminster, 1795-6. Folio, full margins (except "Falls of Chaudière", which has a one-inch margin). Matted.

A SET OF FOUR OF THESE BEAUTIFUL AQUATINTS. Even single copies of these views appear but seldom on the public market. The set includes the following views:

"View of Cape Diamond, Plains of Abraham, and part of the Town of Quebec. Pub'd May 10, 1795."

"View of the Falls of Chaudière. Pub'd May 10, 1795."

"View on the St. Ann's or Grand River. Pub'd Feb'y 1, 1796."

"Fall of Montmorenci, 246, perpendicular Feet. Pub'd Feb'y 1, 1796."

Fisher was one of the best artists working in Canada at this time. The second and third of these views are not recorded by Stokes and Haskell in "American Historical Prints".

75. CANADIAN VIEWS. *Various; seven pieces.*

"Interior of Fort Garry", by H. A. Strong; colored lithograph, 1884 ✧ Set of four line engravings, "Vue de Canada", by Test after Coxen ✧ "Etat malheureux du Quebec" and "Le couq de Tonnerre", both line "Prospect" views. Folio to 4to.

76. CANADIAN VIEWS. *Two aquatints.*

"View of the River St. Lawrence, Falls of Montmorenci from the Island of Orleans" and "View of the Falls of Chaudière". By J. W. Edy after G. B. Fisher. Westminster, 1795. Narrow folio; skyline largely reduced, slight stains.

77. CHON-MON-I-CASE, an Ottoo Indian Chief, the husband of Hayne Hudjini, the Eagle of Delight. *Oil painting.*

Portrait by Charles B. King. Painted on board; size, 17½ by 3¾ inches. THE ORIGINAL PAINTING for one of the portraits in McKenney and Hall's "History of the Indian Tribes of North America", painted from life, according to a note on the back, in 1825.

78. CHESAPEAKE AND SHANNON. *Four colored aquatints.*

The Naval Engagement between the Chesapeake and Shannon. Small folio; cut to line and mounted. Each matted.

AN ATTRACTIVE AND RARE SERIES, comprising views of the opening of the engagement, the battle, hauling down the flag, and sailing into Halifax harbor.

79. CITY OF CHARLESTON S. CAROLINA LOOKING ACROSS COOPER'S RIVER. *Colored aquatint.*

Painted by G. Cooke. Published by L. P. Clover New York. Engraved by W. J. Bennett. Entered according to Act of Congress in the Year 1838.

SUPERB IMPRESSION. RARE. Matted.

80. CROTON POINT, ON THE HUDSON. *Line engraving, colored by hand.*

By R. Dudensing after Wm. Hart. William Pate & Co. New York. Dated 1869. Folio, full margins. Matted.

81. DRAWINGS. *Various; forty-five pieces.*

A collection of watercolor, pen, and pencil drawings, chiefly of American scenes, characters, etc. Folio and smaller.

The collection includes the following: watercolor view of Fort Niagara, Passaic Falls from the South, scene on the Hudson River, wash drawing of a flatboat on the Mississippi River, pencil drawing of "*Lt. Gen. Stewart's Corps. Army of Tenn. Crossing Chattahooche River. N. Georgia. 29th Sept. 1864*"; and others.

82. EARLY AMERICAN MAPS. *Line engravings, colored. Three pieces.*

Novi Belgii novaeque Angliae nec non Pennsylvaniae et Partis Virginiae tabula multis in locis emendata a Iusto Danckers; inset view of New York, Amsterdam, about 1700 ✧ Nova Anglia Novum Belgium et Virginia, Amstelodami Johannes Jansonius [1639] ✧ Novissima et Accuratissima Septentrionalis ac Meridionalis Americae descriptio per Fredericum de Witt, Amsterdam [1750]. Folio.

Original Paintings and Drawings by A. B. Frost

MR. HENRY W. LANIER, owner of the following collection (Numbers 83-103), has written us in part as follows:

"This little collection of originals of SHOOTING PICTURES by A. B. Frost, to be sold by the American Art Galleries, is the only such group I know of liable to come on the market.

"There are several more important collections, but they are all in 'strong hands' and it is practically certain they will not be disposed of in our time.

"The occasion is consequently one of real interest to all collectors and shooting enthusiasts who believe that in this field of upland shooting Frost was the American Sportsman's artist *par excellence*.

"In addition to the twelve or fourteen oil paintings, watercolors, and drawings, there are about forty separate lithographs from the famous Portfolio—prints which Frost kept when this work was issued in 1896, and which have been preserved among his belongings ever since.

"Also there are two portraits of A. B. Frost by Thomas Eakins, whose reputation has grown so enormously since his death . . ."

83. CORN AND PUMPKINS, A SURE SPOT FOR FAT COVEY. *Oil painting.*

By A. B. Frost. Landscape of a field with pumpkins and cornstalks. This was a painting from nature meant to fix in the artist's mind a background for one of his quail-shooting pictures. It is a lifelike view of a November scene in the New Jersey country where Frost lived; and any bird hunter would recall a score of exciting moments occurring in just such an ideal feeding ground for a covey of plump Bob Whites. Framed.

Height, 17¾ inches; width, 23¾ inches

Companion to the following.

84. AUTUMN RICHNESS, WHERE BOB WHITE LOVES TO FEED. *Oil painting.*

By A. B. Frost. Landscape of a field with corn and pumpkins, a choice feeding ground for a covey of quail. Framed.

Height, 17½ inches; width, 23¾ inches

Companion to the preceding.

Looking at these two amazingly realistic and charming autumn scenes in their blaze of rich coloring, it is hard to realize that Frost was color-blind that his artist son had to arrange his palette for him, with the reds graded down one side and intermediate colors leading to graded greens on the other side.

85. PHEASANT SHOOTING IN THE SWISS HILLS. *Oil painting.*

By A. B. Frost; signed at the lower left, A. B. FROST. Scene in the Swiss hills of a hunter taking a chance shot at a pheasant, done abroad while Frost lived in France, where he went to devote himself to painting after selling his Morristown home. Framed.

Height, 17¾ inches; width, 21 inches

86. SHOREBIRD BLIND, WAITING FOR YELLOWLEGS. *Oil painting.*

By A. B. Frost. Sketch for a finished "Bay Snipe" picture. The decoys are set, and the gunners in their slight blind are ready to call in any traveling bunch of "Winters" or "Summers" who may pass that way. Framed.

Height, 11½ inches; width, 15½ inches

87. THE PEASANT SPORTSMAN. *Black-and-white oil painting.*

By A. B. Frost. French farmer sportsman hunting partridge. One feels the artist's amusement over these French farmer sportsmen, out after partridges in stiff caps and with a fox-terrier for a bird dog. Signed A. B. FROST. Framed.

Height, 14¾ inches; width, 17½ inches

88. DUCK COUNTRY. *Original pen-and-ink drawing.*

By A. B. Frost, signed in lower left, A. B. FROST. Landscape, a reminiscence of the artist's boyhood when he used to paddle along the Delaware and Schuylkill, watching for a black duck, mallard, or sprig to jump from the rushes close enough for a killable shot.

Height, 9 inches; width, 16 inches

89. HUNTING WILD TURKEY: THE TRACKS OF A BIG GOBBLER. *Original wash drawing.*

By A. B. Frost. Every hunter of America's noblest game bird knows the excitement of finding those prints in the soft ground between the fallen leaves which tell that a mighty gobbler has ranged that way. While these bearded, bronze-feathered beauties will range twenty-five miles, and are generally massacred by toting them up to a baited blind or by calling them at a roosting place, there are real mountain frontier hunters who can trail them, figure out where they are heading, and stalk the prize till they get a chance to decapitate him neatly with a rifle bullet.

Height, 20¾ inches; width, 17½ inches

90. THE REWARD OF A HARD STALK. *Original wash drawing.*

By A. B. Frost, signed in lower right, A. B. FROST. There have been several better painters among American sporting artists than A. B. Frost, but it is to be doubted whether there was ever a finer illustrator of the sports he knew at first hand. He had a photographic eye and made thousands of sketches from life, of baymen, guides, and details of every sort. Above all, though never a good shot with rifle or shotgun, never a first-class hunter, he had the sportsman's instinct. He could, as in this wash drawing, bring back to any hunter the supreme moment, the delicious thrill when the game for which he has worked so hard appears through the sights of his rifle.

Height, 15½ inches; width, 18 inches

91. SHOOTING CARIBOU FROM A CANOE. *Original wash drawing.*

By A. B. Frost; signed at right, A. B. FROST. This was the old method of killing deer which was employed by Indians and backwoodsmen. Frost tried it once, on his first trip to Canada, in 1882, to make a group of sporting pictures for "Picturesque Canada". Excited as he had been over the prospect of getting his first big game, he liked the method so little that he forswore it forever afterwards.

Height, 12¾ inches; width, 12¾ inches

92. DUNES AND BEACH, N. J., WHERE THE BLACKBREAST PLOVER'S WILD CALL SOUNDS. *Original watercolor.*

By A. B. Frost. In the '80's, when Atlantic City was still a fishing village and the adjacent streams and marsh were a sportsman's paradise, Frost made many trips there and to the Barnegat country, often on the boat belonging to his friend and gunning companion Norris DeHaven.

Height, 9¾ inches; width, 13½ inches

93. THE HOME OF THE YELLOWLEGS. *Original watercolor.*

By A. B. Frost. Intended as a background sketch for his picture in the famous portfolio of "Shooting Bay Snipe", Frost liked this so much that he made the present careful finished watercolor drawing. Most shorebird hunters would agree that the picture has more of the essential fascination of the saltmarsh, on Barnegat or Great South Bay, than has ever been caught by any other painter. One can see the alluring stretches of meadow, ponds, black mud, and winding creeks; one expects any moment to hear that thrilling clear call of the yellowlegs or the wild plaintive cry of the blackbreast plover.

Height, 21½ inches; width, 29 inches

94. NEW JERSEY SHORE: SHORE BIRD LAND ON THE JERSEY COAST. *Original watercolor.*

By A. B. Frost, most of whose saltmarsh pictures were made in this region, where he is still fondly remembered by the older residents. His sketchbooks are full of portraits of baymen and guides, of details of shooting rigs, and of bits of characteristic landscape.

Height, 9½ inches; width, 13¾ inches



[NUMBER 95]

95. ORDERED OFF. *Original watercolor.*

By A. B. Frost. First watercolor sketch from life of the subject, this preliminary watercolor is really a far more artistic painting than the finished drawing—for Frost's intense conscientiousness and driving desire for perfection often made him work over his paintings and wash drawings until they became hard and photographic. The treatment of the weeds and sky and distant landscape in this drawing is charming, full of Frost's sensitive feeling for nature. *Height, 16½ inches; width, 23½ inches*

One of Frost's most famous pictures, published in "Scribner's Magazine" in 1903 in the series of eight drawings, "A Day's Shooting".

[See illustration]

95A. READY FOR THE NET. *Original black-and-white wash drawing.*

B. A. B. Frost. Depicts a fisherman knee deep in a stream, fishing for trout. A covered wagon is crossing the triple-arched bridge. Signed at lower left, A. B. FROST. Matted.

Height, 10¾ inches; width, 10⅝ inches

95B. ANGLERS AND FISHERMEN. *Original pen-and-ink drawing.*

By A. B. Frost. Depicts a fisherman standing beside his mess of fish, on a pier. He is viewing four fellow fishermen in a boat who are casting their lines. Matted.

Height, 16¼ inches; width, 15⅞ inches

95C. THE HOME OF A BIG FELLOW. *Original oil painting in black and white.*

By A. B. Frost. Depicts a quiet woodland scene. A tree has fallen across a stream, its branches partly hidden in the water. Matted.

Height, 9¾ inches; length, 14 inches

95D. ON A CANADIAN LAKE. *Original oil painting in black and white.*

By A. B. Frost. Two men are in a rowboat upon a lake. One is angling for a fish, while the other is steadying the boat. Matted.

Height, 12½ inches; length, 17¾ inches

95E. PEACE—AND FISH. *Original oil painting in black and white.*

By A. B. Frost. Depicts a quiet woodland scene. A stream can be seen through the openings in the trees. Two small boats are securely moored against one of the banks. Matted.

Height, 13 inches; length, 17¾ inches

95F. A QUIET TROUT STREAM. *Original oil painting in black and white.*

By A. B. Frost. A stream is winding its way through a woodland grove. Part of a tree-trunk with its gnarled roots are extending over the water. The surface is laden with fallen leaves and the whole scene is suggestive of peace. Matted.

Height, 19½ inches; length, 25½ inches

95G. ANGLER'S INTERLUDE. *Original oil painting in black and white.*

By A. B. Frost. A winding stream in a wood. Stepping stones line the bank. A fisherman is seated under a tree in a contemplative attitude. Beside him is his basket and line. Matted.

Height, 19 inches; width, 18½ inches

95H. TROUBLE. *Original pen-and-ink drawing.*

By A. B. Frost. Depicts a fisherman on a precarious perch falling over backwards into a stream as a bough to which he had been clinging breaks. Matted.

Height, 12¼ inches; length, 17¼ inches

96. SHOOTING PICTURES. *Three lithographic prints in colors.*

From the series of "Shooting Pictures" published in 1895. The subjects are "Shooting Ducks from a Battery", "Rail Shooting", and "Bay Snipe". From the artist's own collection.

97. SHOOTING PICTURES. *Four lithographic prints in colors.*

From the series of "Shooting Pictures" published in 1895. The subjects are "Summer Woodcock"; "Shooting Ducks from a Battery"; "Rail Shooting"; and "Bay Snipe".

From the artist's own collection.

98. SHOOTING PICTURES. *Four lithographic prints in colors.*

From the series of "Shooting Pictures" published in 1895. The subjects are "Summer Woodcock", "Shooting Ducks from a Battery", "Rail Shooting", and "Bay Snipe".

From the artist's own collection.

99. SHOOTING PICTURES. *Eight lithographic prints in colors.*

From the series of "Shooting Pictures", large portfolio, with text by Charles D. Lanier, published by Scribner's in 1895. The subjects are "Summer Woodcock"; "Ruffed Grouse"; "English Snipe"; "Rabbit shooting"; "Shooting Ducks from a blind"; "Shooting Ducks from a Battery"; "Rail Shooting" and "Bay Snipe". All proofs.

From the artist's own collection.

100. SHOOTING PICTURES. *Nine lithographic prints in colors.*

From the series of "Shooting Pictures" published in 1895. The subjects are "Shooting Ducks from a Battery", five copies, and "Rail Shooting", four copies.

From the artist's own collection.

101. PORTRAIT OF A. B. FROST, BY THOMAS EAKINS. *Original painting in oils.*

A very fine and characteristic likeness.

Height, 26 $\frac{1}{4}$ inches; width, 21 $\frac{1}{2}$ inches

A. B. Frost was born at Philadelphia in 1851; he died at Pasadena in 1928. In 1879-81 Frost attended some classes at the school of the Philadelphia Academy of Fine Arts, along with Joseph Pennell, Alexander Harrison, Frederick J. Waugh, Henry R. Poore, and other men later well known. Among Frost's instructors was Thomas Eakins, who was inspiring and frightening the conservative authorities (he had to resign in consequence a few years later) by his emphasis on "repulsive" study of anatomy, and his insistence that art study was absurd, for either sex, without study from the nude (a viewpoint considered almost scandalous at that period).

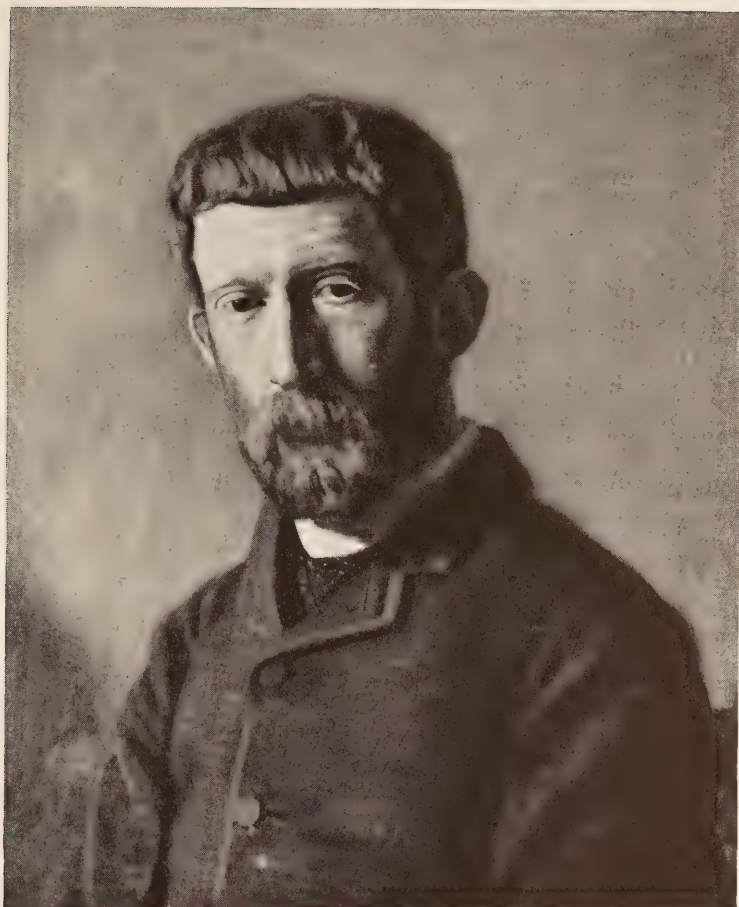
Like most true artists Eakins was, in his youth, always hard pressed financially; it was a well-known custom of his to ask some friend to pose for a portrait, to save the cost of a model, offering a copy of the portrait in return. He did this with Frost, presenting to him not only a finished portrait but also the original sketch from life, the following number in this collection. As so often happens this has some quality of freshness and reality which makes it to an artistic eye a finer thing than the finished portrait or the replica in the Museum in Fairmount Park. Some years later, after his marriage in 1884, Eakins made another finished portrait from his sketches, and this was presented to the Pennsylvania Museum of Fine Arts, where it now hangs, a treasured possession.

The two versions of the portrait in this collection have been in the possession of the Frost family for the fifty-five years since Eakins gave them to his pupil and amateur model.

Eakins received special awards at the Chicago World's Fair, at the Paris Universal Exposition, at the Buffalo Pan-American Exposition, the Pennsylvania Academy, The National Academy, and the Carnegie International, and his fame has grown prodigiously since his death in 1916.

Lloyd Goodrich, in his definitive biography of Eakins issued by the Whitney Museum three years ago, wrote as follows: "Among American artists of the latter part of the nineteenth century, he emerges as one of those whose work has the most enduring qualities. Others might surpass him in certain respects; Sargent was a more brilliant and gracious portraitist, Whistler a more sophisticated stylist, LaFarge a more learned aesthetician, Homer a more picturesque recorder of the epic of outdoor life; but few approached his humanity, understanding of character, penetration into the heart of truth, or formal power."

[See illustration]



[NUMBER 101]

102. PORTRAIT OF A. B. FROST, BY THOMAS EAKINS. *Original painting in oils.*

This is the first sketch made as mentioned in the note to the preceding description.

Height, 26 inches; width, 18 inches

103. TWO HUNTERS IN A SHOREBIRD BLIND. *Original watercolor.*

Depicting A. B. Frost and a friend seated in a shorebird blind on the Jersey Coast. Artist unknown, but the picture is signed with initials at the lower right.

Height, 9¼ inches; width, 14¾ inches

104. ENGLISH SNIPE SHOOTING. *Original oil painting in colors.*

By A. B. Frost. An exceptionally fine rendition of a sporting subject. A hunter is leveling his gun ready to take aim at a snipe which has just risen from the marsh. He is accompanied by a pointer and an English setter. The bog and a few trees to the left are treated in an exquisite manner, the colors being of an autumnal hue. Signed by the artist at the lower right, A. B. FROST. In an ornate gilt frame.

Height, 15¾ inches; length, 22¾ inches

Property of a Pennsylvanian

[See illustration]

- 104A. VIEW OF NIAGARA IN WINTER; LAKE OF KILLARNEY. *Two water-colors.*

By George Heriot. The first with title written on back but not signed; the second signed "GEO. HERIOT 1821". Matted.

105. HARVEY'S SCENES OF THE PRIMITIVE FOREST OF AMERICA: Spring, Autumn, Summer, Winter. *Four colored aquatints.* [New York, 1841.]

Set of the plates only. Engraved by W. J. Bennett. With the copyright notice at the top, but without the impressed initials. Matted.

106. HENRY, THIRD EARL OF HARWOOD; THE RIGHT HONORABLE LORD DELAMERE. *Two hand-colored engravings.*

After the portraits by Sir Francis Grant, P.R.S.A., and Harry Calvert respectively. Old maple frames.



[NUMBER 104]

107. HISTORIC MILITARY EVENTS. *Various; seven pieces.*

Vue de la Ville de Carthagene, en Amerique, prise par les François en 1667, Mondhare ex.; line, colored ✧ The March of Miles Standish, Armstrong & Co. Lith., colored ✧ Putnam Leaving the Plough at the Call to Arms in 1775; colored lithograph ✧ The Surrender of General Lee; colored lithograph ✧ and others. Folio.

108. HORATIO GATES ESQ'R. Major General of the American Forces. *Mezzotint.*

London, Publish'd as the Act directs, 10. May 1778. by John Morris. Small folio, UNCUT MARGINS; margins very faintly foxed. Matted.

109. HUNTING THE BUFFALO. *Colored lithograph.*

Published by E. C. Biddle, Philadelphia. Drawn, Printed & Coloured at I. T. Bowen's Lithographic Establishment. Dated 1837. Medium folio, full margins.

A FINE COPY.

110. INDIANS. *Various; about 175 pieces.* XVIII-XIX Century.

A collection of Indian portraits and scenes of Indian life. Folio and smaller. Mostly colored.

A FINE COLLECTION, including numerous plates from McKenney and Hall's "History of the Indian Tribes of North America", an original drawing of "White Elk, a Kikapoo Chief", a series of costume plates, scenes depicting Indian dances, etc.

111. JENNIE LIND. *Lithograph.*

Drawn on stone by R. J. Lane, Esq., A.R.A. London, published by John Mitchell, February 16, 1847. Framed.

112. JOHN PAUL JONES. COMMANDER OF A SQUADRON IN THE SERVICE OF THE THIRTEEN UNITED STATES OF NORTH AMERICA, 1779. *Mezzotint.*

ORIGINAL COPPER PLATE, with two impressions, one in colors. Matted. Apparently the rare Brookshaw plate without the engraver's name.

113. LAFAYETTE. Conclusion de la Campagne de 1781 en Virginie. *Line engraving.*

To his Excellency General Washington this Likeness of his friend, the Marquess de la Fayette, is humbly dedicated, By le Mire. Pient par L. le Paon . . . Gravé par N. le Mire . . . Folio, inlaid; small repairs.

VERY RARE WITH THIS TITLE. Lafayette is depicted at full length, in uniform, standing on the field of battle, to the left of a horse held by a Negro servant; a battle is in progress in the distance.

114. LAFAYETTE. Gilbert Mottier, Lafayette, député d'Auvergne aux Etats Généraux de 1789, et Commandant de la Garde Nationale Parisienne. *Aquatint and line engraving.*
Circular medallion in aquatint, Lavachez Sculp., above a rectangle in line, l'An 6. de la Repub. Duplessi-Bertaux inv. & del. 4to; matted.
A FINE IMPRESSION.
115. MASSACHUSETTS. Four Prospect Views. *Line engravings, colored.*
Salem, engraved by B. F. Leizelt; King Street, Boston; State House, Boston; and South Church, Boston, engraved by F. X. Habermann. Folio.
116. MASSACHUSETTS. *Seven lithographs and an aquatint, colored.*
Lithographs by Endicott after J. B. Bachelder of Lawrence, Bradford and Haverhill, Milford, and Beverly, copyright 1856-7 ✧ Two lithographic views of Oxford, Mass., by Thayer & Co., after G. F. Daniels ✧ Aquatint of the University of Cambridge. Folio and 4to.
117. THE MELTON BREAKFAST. *Hand-colored engraving.*
Published by Hodgeson & Graves. Good impression, in old maple frame.
118. MEXICO; NEW YORK; FALL OF NIAGARA; QUEBEC. Date depicted, about 1732. *Set of four engravings, colored.*
The four views from Popple's "A Map of the British Empire in America". Printed on one sheet. Fine impressions, nicely colored. Folio, with wide margins.
119. MILITARY PORTRAITS. *Various; ten pièces.*
Charles Lee; mezzotint, colored by hand, after Thomlinson, London, October 31, 1775 ✧ Israel Putnam; mezzotint by J. M. Will after J. Wilkinson, London, September 9, 1775 ✧ Sir Peter Halkett; mezzotint by McArdell after A. Ramsay ✧ and others.
120. MILITARY SCENES. *Nine colored lithographs.*
The Battle of Mill-Spring, 1862 ✧ The fortress of Donelson, 1862 ✧ Three battle scenes in the Mexican War, Paris, Bayot lith. ✧ Uniforms of the National Guard, S. N. Y. ✧ and others.
121. MONTREAL. New Roman Catholic Church, Montreal. Consecrated July, 1829. *Line engraving.*
Drawn by John Okill. Folio; slightly stained.
RARE.

A COMPLETE SET OF THE VERY RARE
BOURNE VIEWS OF MONTREAL

122. MONTREAL. *Complete set of six colored line engravings of views of Montreal.*

Engraved by W. L. Leney after R. A. Sproule. Published by A. Bourne, Montreal, 1830. Small folio, good margins, mounted and matted; slight marginal tears, repaired.

A SUPERB SET. Although single views from this series occasionally come on the public market, COMPLETE SETS ARE EXCEEDINGLY RARE. They were engraved from watercolors by R. A. Sproule, the originals of five of the views now being located in the McCord Museum in Montreal. Leney was one of the leading engravers of the period; he settled in New York, but moved to Montreal before 1820. The Bourne views of New York, Montreal, and Quebec are famous for their accuracy and beauty. The set comprises the following views:

View of Montreal. From Saint Helens Island.

View of the Harbour, Montreal.

Notre Dame Street, Montreal.

Place D'Armes, Montreal.

Saint James Street, Montreal.

View of the Champ de Mars, Montreal.

The views also depict the people of Montreal at work and play: soldiers drilling, Indians, sleighing in winter, masons at work, a coach and four, *padres*, a dog team, shipping, steamboats and lumber rafts, etc.

[See illustration]

123. NAVAL BATTLES. *Four lithographs.*

"Battle of Port Royal, 1861", lith. of F. Wogram after Geo. Roberts;
"The Union Victory of Port Royal", Lith. of Shearman & Hart; "Combat Naval" (2 copies), dessine par Ferd. Perrot, 1844. Large folio and folio.

124. NEW ENGLAND. *Eight colored lithographs.*

Lewiston, Maine, by Endicott & Co. after J. B. Bachelder; 2 copies ✧
View of Christ's Church, Gardiner, Me. Pendleton's Lithography, Boston ✧
Ruins of the great Fire at Portland, Me., July 4th, 1866, and Island Ledge House, Wells, Beach, Me.; both by Bufford's Lithography, Boston ✧
West View of Providence, Lith de Ligny after Deroy ✧
Bangor and Portland, Maine. Folio to 4to.



VIEW OF MONTREAL.



View of the Harbour.
MONTREAL.

125. THE ACTORS MONUMENT [Cooke's Monument, St. Pauls]. Date depicted, 1821. *Aquatint*.
Painted by Smith. Engraved by G. & C. Hunt. London Published May 1833 by J. Moore. Upright-folio, trimmed to the plate-mark. Framed.
The second plate of this well-known view showing Edmund Kean, the donor of the monument, and Dr. John W. Francis in St. Paul's Churchyard contemplating the memorial. This version was issued after Kean's death.
126. BROADWAY, NEW YORK. *Tinted lithograph in four sections*.
Panorama of the West Side of Broadway from No. 1 to about No. 205 as it appeared about 1860. With numbers and names of buildings inserted in ink at a later date. Narrow folio; slightly damaged.
127. BROADWAY, NEW YORK, 1855. *Lithograph*.
Long panorama showing the West side of Broadway from Bowling Green to Fulton Street. Length, 7 feet 5 inches; height, 5½ inches. Framed.
Said to be an unpublished lithograph by Magnas. The mat covers any possible names of artist or publisher.
128. THE STURTEVANT HOUSE, BROADWAY, 28TH AND 29TH STREETS; NEW YORK CUSTOM HOUSE (INTERIOR). About 1858. *Two wood engravings, colored*.
Probably from "Gleason's Pictorial". Both folio, framed.
129. HARLEM BRIDGE. NOW BEING ERRECTED ACROSS THE HARLEM RIVER, AT THE TERMINUS OF THE THIRD AVENUE, NEW YORK. Date depicted, about 1869. *Colored lithograph*.
Endicott & Co. Lith. 59 Beekman St. New York. Four lines of description and Commissioners' names below the title. No copyright. Large oblong folio, fair margin; small hole at left.

HOFF'S FINE VIEWS OF NEW YORK

130. VIEWS OF NEW YORK. *Seventeen colored lithographs*.
Drawn by C. Autenrieth. Published by Henry Hoff, 180 William Street, New York. Copyright 1850. Each matted.
A SET OF SEVENTEEN OF THE TWENTY FINE VIEWS OF NEW YORK PUBLISHED BY HOFF, INCLUDING SOME OF THE RAREST VIEWS AND SOME UNLETTERED PROOFS, as follows:
CUSTOM HOUSE, after J. Bornet. VERY RARE.
GRACE CHURCH, after J. Bornet. VERY RARE.
TOMBS. After J. Bornet.

[Description concluded on page 30; see illustration]



NIBLO'S HOTEL



HIGH BRIDGE

[NUMBERS 130 (AT TOP) AND 131]

CASTLE GARDEN, after J. Bornet.
 CITY HALL. RARE.
 EXCHANGE, after J. Bornet. VERY RARE.
 NIBLO'S HOTEL, after A. Fay. Unlettered proof. EXCEEDINGLY RARE.
 ODD FELLOWS HALL.
 UNIVERSITY. Unlettered proof. RARE.
 HIGH-BRIDGE, after C. G. Unlettered proof. EXCEEDINGLY RARE.
 TRINITY CHURCH, after J. Bornet. RARE.
 ASTOR PLACE THEATRE. Unlettered proof. VERY RARE.
 UNION SQUARE, BIRD'S EYE VIEW, after J. Bornet. Unlettered proof. EXCEEDINGLY RARE.
 CITY HALL OF BROOKLYN.
 CROTON WATER RESERVOIR.
 INSTITUTION FOR THE BLIND, after J. Bornet.
 ST. PAUL'S CHURCH, BARNUM'S MUSEUM & ASTOR HOUSE.
 All 4to. MOUNTED ON DECORATIVE RECTANGLE, LETTERED IN GOLD.

131. — The same. *Four colored lithographs. Matted.*
 "City Hall", "High-Bridge", "University", and "Croton Water Reservoir". 4to; mounted on plain paper.

[See illustration on preceding page]

132. NORTH INTERIOR VIEW OF THE NEW YORK POST OFFICE; SOUTH INTERIOR VIEW OF THE NEW YORK POST OFFICE. Date depicted, 1845.
Pair of lithographs.

Endicott's Lith. 22 John St. N. Y. "Located by Authority of the Hon. Charles A. Wickliffe Post Master General, and arranged by John Lorimer Graham Esq. Postmaster Feb. 1st. 1845. Isaac Lucas, Superintendant. Martin E. Thompson, Architect." Fine impressions. Folios, wide margins; framed.

A DESIRABLE PAIR.

133. PROSPECT VIEWS OF NEW YORK. *Line engravings, colored. Seven pieces.*
 Landing of the British troops in New York, the great fire in 1776, destruction of the statue of George III, and others. All engraved by Haberman. Folio.

134. INCENDIE DE NEW YORCK; PALAIS DE JUSTICE DE NEW YORK; HOSPITAL DE PHILADELPHIE; ZEE-MAGASYN VAND OOSTINDISCHE COMPAGNIE. *Woodcut, lithograph, and engraving.*

The first an imaginary French woodcut, colored; second and third (on one sheet), lithographs by Brocas; the last a line engraving by Smith. Various sizes, in three frames.

135. NEW YORK. *Line engraving and lithograph, colored. Three pieces.*
A South West View of the City of New York, in North America. Printed for Carington Bowles, London; line engraving ✧ View of the City of New York from Governor's Island, Korf Brothers Lith. ✧ [Stage Coach Days in New York, 1870] Lithograph. Folio.
136. NEW YORK CITY. *Various; six pieces.*
A South East View of the City of New York, in North America, Drawn on the Spot by Capt. Thomas Howdell, Engraved by P. Canot, Published by Thomas Jefferys; line, mounted ✧ The South Prospect of the City of New York in America, Engraved for the London Magazine 1761; line ✧ Lafayette Theatre, 1827; line, colored ✧ and others. Folio and 4to.
137. NEW YORK CITY. *Seven color lithographs.*
Bird's-Eye View of the great New York and Brooklyn Bridge and Grand Display of Fire Works on the Opening Night ✧ New York taken from Central Park, New York, George Degen, 1874 ✧ St. Pauls Church and the Broadway Stages in 1831, from Valentine's Manual ✧ and others. Folio and 4to.
138. NEW YORK CITY. *Etching and two lithographs, colored.*
View of the City of New York taken from Long Island, St. Memin del. 1796; restrike ✧ The Great Fire of the City of New York, 16 December 1835, on stone by Hoffy, Printed and colored by J. T. Bowen, copyright 1836 ✧ New York: bird's-eye view of New York and Brooklyn; fictitious. Folio.
139. NEW YORK CITY. *Eight colored lithographs and line engravings.*
General Views from Brooklyn and Governor's Island by Aug. Kollner, Lithograph by Deroy, 1850 ✧ Broadway, by the same, 1850 ✧ Madison Cottage, Corporal Thompson Proprietor ✧ Lafayette Theatre, by James Eddy ✧ and others. Small folio and 4to.
140. NEW YORK CITY. *Line and lithograph. Seven pieces.*
View of Fort George with the City of New York from the Southwest, engraved by I. Carwitham, about 1764; second state, with "V" in upper right hand corner, colored (cut to engraved line) ✧ Nieuw Amsterdam op t Eylant Manhattans, colored; cut from Visscher or Danckers map, before 1700 ✧ Five lithographs from Valentine's Manuals. Folio and smaller.
141. NEW YORK CITY AND ENVIRONS; NEW YORK [MAP]; [THE LENOX FARM]. *Two maps and a plan.*
The first engraved by Lindenkohl, 1860; the second, with engraved views "Broadway from the Park" and "City Hall," published 1840; the third a real estate chart showing the increase in property value shown by the Lenox Farm, 1874. Folios, framed.

142. NEW YORK AND ENVIRONS FROM WILLIAMSBURGH. Date depicted, 1848. *colored lithograph*.
 Drawn from Nature and Lithographed by E. W. Foreman and E. Brown Jr. N. York. Copyright 1848 by R. A. Bachia. Published by Williams & Stevens 353 Broadway, New York, and Ackermann & Co. 96 Strand, London. Printed by Sarony and Major 117 Fulton St. N. Y. Large folio, mounted and repaired. Framed.
 Of unusual interest in showing the marked contrast with the present appearance of the Brooklyn side. VERY SCARCE.
143. NEW YORK FROM HOBUCK FERRY HOUSE NEW JERSEY. *Aquatint*.
 Alexander Robertson Delineavit. Francis Jukes Sculpsit. London: Pub'd March 31st 1800 by F. Jukes No. 10 Howland Street and by Al. Robertson Columbian Academy Liberty Street New York. Folio; engraved title pasted on narrow lower margin. Cut to plate line. Matted.
144. NEW YORK FROM THE SOUTH EAST AND SOUTH WEST. *Pair of line engravings, colored*. [1763.]
 A South East View of the City of New York, in North America; a South West View of the City of New York, in North America. Drawn on the Spot by Capt. Thomas Howdell, of the Royal Artillery. Engraved by P. Canot. Folio; title margins restored, part of imprint missing. Third state of each. London [1763].
145. NEW YORK AND NEW JERSEY. *Twenty colored lithographs*.
 After J. Milbert. Views in New York and New Jersey. About 1830.
 Including views of New York from Weehawken, Pierpont's distillery on Long Island, Prevost and Chapel Street, Sing Sing, West Point, Indian Brook, two of Hudson, Saratoga Springs, Mills on the black river, the Hudson at Adley's, Bridge over the Mohawk, Falls of Canada Creek (2), Falls on the Genesee, Passaic falls, Passaic river, commencement of Passaic falls, Falls near Schooley's Spring, Schooley's Springs.
146. NORTH AMERICA. *Various; eight pieces*.
 Central section of the Heap View of Philadelphia from the Jersey Shore [1754], line ❖ De Amerikanische Continent, chromolithograph with a panoramic view, N. Y., 1872 ❖ Six colored lithographic views of Saratoga, 1848. Folio.

ONE OF TWO KNOWN COMPLETE SETS

147. PANORAMIC VIEWS OF NORTH AMERICA. *Lithograph in three sections.*
 [Section 1, top margin:] Niagara. Vue de New-York. West Point;
 [lower margin:] Lith. de Engelmann père et fils. Vues de l'Amérique
 du Nord (l'r au 10^e lé).

[Section 2, top margin:] Vue de West Point. Vue de Boston. 2. [lower
 margin] Vues de l'Amérique du nord, (10^{me} au 21^{me} lé).

[Section 3, top margin missing, text from Stokes and Haskell:] Jeux
 indiens. Pont de Virginie; Les chutes du Niagara. 3. [lower margin]
 Vues de l'Amérique du nord. (22^{me} au 32^{me} lé.) Lith. de Engelmann
 père et fils. Folio, first section with top and bottom margins, inlaid;
 second section with narrow top and bottom margins, mounted; third
 section with top margin missing, narrow bottom margin, mounted; no
 lateral margins; slightly creased. Matted.

ONE OF TWO KNOWN COPIES OF THESE BEAUTIFUL COLORED LITHOGRAPHIC VIEWS
 OF NORTH AMERICA. Stokes and Haskell, in "American Historical Prints", describe
 the Stokes copy of this set as follows: "The only known complete set; the com-
 ponent sections occasionally occur separately. This early lithograph, showing in
 panoramic form New York, West Point, Boston, the Natural Bridge of Virginia,
 Niagara Falls, and an Indian scene, was drawn probably c. 1825-30, as the basis
 for an elaborate series of wall-paper blocks, made by the firm of J. Zuber & Cie.,
 at Rixheim, Alsace-Lorraine in 1834."

148. PAUL JONES. *Various; twenty pieces.*
 John Paul Jones after J. Chapman, 1796; stipple ❖ Three embossed
 caricature portraits of Paul Jones, London, A. Park, lithographs ❖ Five
 sheets of Dyer & Co. characters in the play "Paul Jones"; line engrav-
 ings ❖ and others. 4to and smaller.
149. PENNSYLVANIA. *Various; seven pieces.*
 Oyster Cove, aquatint, by J. Hill after J. Shaw, Philadelphia, M. Carey
 & Son ❖ Northumberland, aquatint, by George Lehman ❖ Advent Pro-
 testant Episcopal Church, Old York Road, Philadelphia, lithograph by
 Wagner & McGuigan, 1845 ❖ City Hall, lithograph by T. Sinclair ❖
 and others. Folio and 4to.
150. THE PHEASANT; RABBIT. *Pair of colored lithographs.*
 Richard Ansdell Pinxt. Imp. J. H. Bufford. Boston, Published by J. H.
 Bufford, No. 313 Washington Street. From the Original Pictures in
 the possession of J. B. Nelson Esq're, Liverpool. Large folio, full mar-
 gins; margins faintly stained. Matted.
151. PHILADELPHIA. *Pair of colored aquatints.*
 Vue de la place du marché à Philadelphie. Maison d'Etat de Pensylvanie.
 P. Fumagalli f. Small folio. Matted.

152. PHILADELPHIA. *Three line engravings.*

An East Prospective View of the City of Philadelphia, in the Province of Pennsylvania, taken from the Jersey Shore, London, Carington Bowles, Jan. 1, 1778 ✧ Two Prospect Views of Philadelphia engraved by B. F. Luzalt.

153. PHILADELPHIA. *Two line engravings and five lithographs, colored.*

An East Prospective View of the City of Philadelphia, London: Carington Bowles, Jan. 1, 1778; mounted, title on back ✧ The same view, engraved for the London Magazine ✧ Eastern Penitentiary of Pennsylvania, on stone by G. Lehman, Phila.: Childs & Lehman, 1833 ✧ Market Street; U. S. Bank, both lithographed by J. T. Bowman, 1839-40 ✧ and others. Small folio and 4to.

154. PHILADELPHIA CENTENNIAL EXHIBITION. *Four color lithographs.*

Art Gallery, Agricultural Hall, Machinery Hall, and Main Building. Folio.

155. PICTURESQUE GEOGRAPHY. *Four ORIGINAL WATERCOLOR DRAWINGS, with four aquatints after the drawings. 1817.*

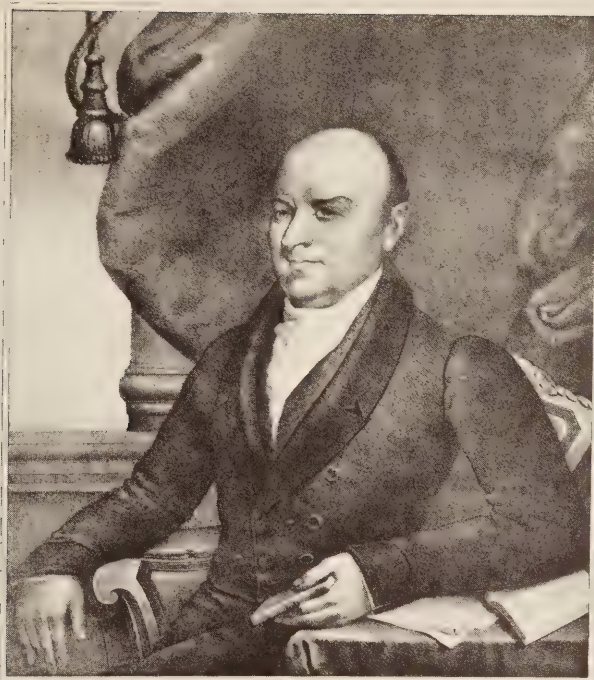
ORIGINAL WATERCOLOR DRAWINGS, by James Green, of Europe, Asia, Africa, and America in the form of animals, birds, and other natural forms; with aquatints of the same "Published 12th May 1817, by Ja's Whittle and R'd Holmes Laurie No. 53, Fleet Street, London". With printed descriptive text. Folio. Matted.

CURIOUS AND RARE AQUATINTS WITH THE ORIGINAL DRAWINGS. North America is pictured as a vulture nipping the ear of the head of a female elephant representing South America; Asia as a boar's head, Africa as a tiger's head; and Europe as a composite group of polar bear, lion, puppy dog, tortoise, cauliflower, etc.

156. PICTURESQUE ZONES OF THE WORLD. *Ten colored lithographs.*

Zones Pittoresques ou Tableau de la Création sous les diverses Températures du Globe. 10 plates presenting figures of the world's inhabitants, animals, fish, and remarkable places. J. Jundt, Editeur. 4to, boards.

157. — Set of ten colored lithographs of the same subjects as the preceding, by Emanuel Scheurmann. Text in German and French. Folio.



JOHN QUINCY ADAMS

4TH PRESIDENT OF THE UNITED STATES

ENDICOTT & CO. LITHOGRAPHERS
NEW YORK

ONE OF A COMPLETE SET OF THE RARE
ENDICOTT LITHOGRAPHS OF THE FIRST EIGHT
PRESIDENTS OF THE UNITED STATES

[NUMBER 158]

A COMPLETE SET OF THE RARE ENDICOTT
LITHOGRAPHS OF THE FIRST EIGHT
PRESIDENTS OF THE UNITED STATES

158. PORTRAITS OF THE PRESIDENTS OF THE UNITED STATES. 1837. *Lithograph title and eight lithograph portraits, all proofs on India paper.*

Drawn on Stone, from Original Pictures by G. Stuart and others. Published by Geo. Endicott, Lithographer, 359 Broadway: New York.

Portraits of Washington, John Adams, Jefferson, Madison, Monroe, and J. Q. Adams after Gilbert Stuart; Jackson and Van Buren, no artist named. All engraved by W. Ball. Folio, mounted in atlas folio scrapbook, boards. In the same scrapbook are lithograph portraits of Gen. Wm. H. Harrison after J. Wood, New York, Endicott, 1835; Daniel Webster after J. Frothingham, New York, Endicott & Swett, 1833; Henry Clay after W. J. Hubbard, N. York, Endicott & Swett, 1832, proof on India paper; Com. William Bainbridge of the U. S. Navy, after J. W. Jarvis, N. Y., G. Endicott [about 1838]; Thomas De Witt, D. D., after Waldo & Jewett, N. Y., Endicott [about 1838]; William Nevins, D. D., after H. Inman, N. Y., G. Endicott [about 1838]; Rev'd Elihu W. Baldwin, late Pastor of the Seventh Presbyterian Church, after S. F. B. Morse by R. Trembly, N. Y., Geo. Endicott [about 1836]; R't Rev'd William White, D. D., on stone by A. Newsam, Phila., P. S. Duval, 1838; Rev'd William A. Cornish, Minister of the Gospel in the African Methodist Episcopal Church, in the United States of America, proof before artist or imprint. Together 17 pieces.

APPARENTLY THE COMPLETE SET OF PORTRAITS OF THE FIRST EIGHT PRESIDENTS WITH THE LITHOGRAPH TITLE-PAGE HAS NEVER APPEARED AT PUBLIC SALE IN AMERICA, and but seldom in separate form. The last portrait by Gilbert Stuart was that of John Quincy Adams, of which only the head had been completed by Stuart when he died; it was completed by Thomas Sully. THIS FINE LITHOGRAPH, EXECUTED BY W. BALL, IS EXCEEDINGLY RARE.

[See illustration on preceding page]

159. PRESIDENTS. *Lithograph.*

The Presidents of the United States: Jefferson, Madison, Monroe, Washington, J. Q. Adams, J. Adams, Jackson. W. Blanchard del. Senefelder Lith. Co. Published by Charles Ellms, Boston, 1830. Folio. Matted.

A RARE AND EARLY LITHOGRAPH, colored. Neither the lithograph nor the publisher are recorded in Peters' "America on Stone".

160. PRESIDENTS. *Various; eight pieces.*

Thomas Jefferson President of the United States, Peale Del., Tiebout Sc.; stipple ✧ His Excellency John Adams President of the United States of America, drawn and engraved by S. Houston, eagle and shield in lower margin; stipple ✧ Two colored lithographs of Mill's statue of Andrew Jackson, Washington and New York, 1853 ✧ and others. Folio.

161. PORTRAITS. *Various; eight pieces.*

L. Silliman Ives, D. D., mezzotint by Sartain after J. Paradise; signed by Dr. Ives ❖ Silhouette of Bishop T. C. Brownell, Lith. of E. B. & E. C. Kellogg, Hartford, after W. H. Brown ❖ Andrew Jackson, Lith. of Endicott & Swett ❖ and others. Folio and smaller.

162. QUEBEC. "Old English Cathedral of Quebec City. The Holy Trinity." *Etching.*

By F. Faber. H. L. Everett, Publisher. Remarque proof. Title in ink. Folio.

A RARE PANORAMIC VIEW OF ST. LOUIS

163. SAINT LOUIS, MO. IN 1855. *Lithograph, colored by hand.*

Engr. on Stone by Leopold Gast & Brother. Dated February, 1855. Full lower and lateral margins, top cut to line. Size $6\frac{7}{8}$ by 53 inches. Matted.

VERY RARE. Mr. Harry T. Peters remarks that he had seen only one print by Gast. It is probable that this lithograph was cut from a large folding map.

AN INTERESTING PRINT depicting railroad trains in the right and left foreground, numerous Mississippi steamers loading at the quays, and a view of the whole extent of St. Louis along the river.

164. SILVER FALLS, WHITE MOUNTAINS. *Original watercolor drawing.*

Size, 18 by 25 inches. Inscribed on the back "*Silver Waterfall in the White Mountains in N. America*". Matted.

165. SLEIGHING IN NORTH AMERICA. *Four colored aquatints.*

London, Lewis & Co., circa 1830. 4to. Matted.

A set of attractive Canadian scenes.

166. SPERM WHALING WITH ITS VARIETIES. *Colored lithograph.*

Printed by J. H. Bufford after Benjamin Russell. Copyright 1870. Fine impression, wide margin; foxed. Large folio, framed.

167. TROTTERS. *Aquatint and lithograph, colored; four pieces.*

The Celebrated American Trotting Horse, Tom Thumb, By G. & C. Hunt after E. F. Lambert; aquatint ❖ Rattler, by J. W. Giles after J. F. Herring, C. Hullmandel's patent, London, 1841 ❖ Going to the Trot, Boston, 1872; lithograph ❖ Kentucky, 1867; lithograph. Folio.

168. VIEW OF PUBLIC SQUARE, ATLANTA, GA. *Colored lithograph.*

Lith of Henry C. Eno. Lieut. N. B. Abbott, del. The City of Atlanta was occupied the 2nd of Sep't 1864, by 20th Army Corps, Major Gen'l Slocum, commanding—and was afterwards strongly fortified by that Corps. Folio; faintly stained, small tear in margin. Matted.

169. VIRGINIA. *Various; six pieces.*

The Burning of the Theatre in Richmond, Virginia, on the Night of the 26th December 1811, Philadelphia: Cammeyer & Acock, Feb. 25th 1818; stipple, colored ✧ Three lithographs, colored, from the Album of Virginia of Red Sulpher Spring, Natural Bridge and Kanawha Fall, after Ed. Beyer ✧ Colored lithograph of Fortress Monroe, Old Point Comfort, & Hygeia Hotel, Va., in 1861 & 1862, Lith. & print. by E. Sachse & Co., Copyright 1862 ✧ Blueprint map of the site of the Lee Monument in Richmond, Va. Folio.

170. VIRGINIA AND MARYLAND. *Aquatint and four lithographs, colored.*

Bolling's Dam, Petersburg, Virginia, by J. Hill after J. Shaw; aquatint ✧ View of the Natural Bridge, Lithog. de Henry Gauvain ✧ Natural Bridge and Roanoke Red Sulpher Spring; lithographs after Ed. Beyer, 1857-8 ✧ View of Baltimore.

171. WASHINGTON, D. C. *Various; nine pieces.*

Vue du Capitole dans la ville de Washington; colored aquatint after Castellini ✧ Washington 1837, ORIGINAL PENCIL DRAWING ✧ Colored lithographs of the President's House, the Capitol, the General Post Office, the Tomb of Washington, and others.

172. GEORGE WASHINGTON. *Mezzotint, colored.*

Female figure of America seated in a chariot drawn by two tigers, holding in her right hand the American flag on which is a portrait of Washington; On the left a female figure of Africa, seated in a chariot drawn by two lions, holding in her left hand a flag inscribed "Slave trade abolished in England 1806". Niagara Falls and African huts in the backgrounds. Matted.

VERY RARE. Cut to plate line. [London, circa 1820.]

173. GEORGE WASHINGTON. *Various; five pieces.*

Stipple, by Thomas Cheesman after Trumbull, London, 1796 ✧ Mezzotint of Washington and family, by Sartain after Savage ✧ Colored engraving by Petit after Stuart, Paris, 1900 ✧ and two others.

174. GEORGE WASHINGTON. *Eight engravings and lithographs.*

Stipple and etching by P. Roberts after W. Birch, London, 1800, on broadside biography of Washington ✧ Line engraving by W. L. Ormsby after Stuart ✧ Two caricatures, London, 1796 and 1809 ✧ and others. Folio.

175. GEORGE WASHINGTON. *Various; ten pieces.*

PENCIL DRAWING, inscribed on back "Geo. Washington. Alfred Brockley. 1791"; small 4to ✧ Stipple, colored, 4to, 1828 ✧ Aquatint, by G. Gallina [1827] ✧ Lithograph "The Shade of Washington . . . discovered in the woods bordering on the great River Mississippi", N. Y., J. Childs, 1839 ✧ Line engraving after C. W. Peale [1786] ✧ and others. Folio to small 4to.

176. WASHINGTON PORTRAITS. *Various; six pieces.*

By Noel le Mire after Le Paon, Paris [1782], final state ✧ By Thomas Cheesman after John Trumbull, London, 1796 ✧ The same, imprint missing ✧ Lithograph by J. Goubaud after an original in the possession of C. Hughes, presentation copy from C. Hughes to Sir Charles Greville, May 1827 ✧ Adam B. Walter after Rembrandt Peale ✧ Printed in colors after R. E. Pine, Paris, n.d. Large and small folio.

177. WESTMINSTER CHURCH, (2nd Unitarian) Providence, R. I. *Colored lithograph.*

M. Sweet Invt & del't. Russell Warren & Jas. C. Bucklin Architects. Pendletons Lithography. Medium folio. Matted.

178. THE YACHT RACE FOR THE AMERICAN CUP, 1870. *Oil painting.*

By William Edward Norton. Height, 26 inches; length, 42¼ inches. Gilt frame.

The yacht Cambria racing against the fleet and rounding the Sandy Hook light-ship, which is dressed with flags; the sky is heavily clouded and a ground swell is rising.

A SPIRITED PAINTING, inscribed on back of the canvas: "*Defence of the Americas Cup Aug. 8. The Cambria against the Fleet. Won by the Magic. Time 3.58.21. Painted by W. E. Norton 1870.*"

179. READING THE DECLARATION OF INDEPENDENCE. *Oil painting.*

Attributed to William Hamilton, the historical painter. Size, 27½ by 19¾ inches.

Apparently a portrait of Washington. A gentleman on horseback is depicted reading the Declaration of Independence to a crowd of people of all classes in front of a house, probably in Philadelphia. An engraving of the same subject was published in Barnard's "History of England", engraved by Noble after Hamilton.

A FINE CONTEMPORARY HISTORICAL PAINTING, inscribed on the back of the canvas as follows: "*The Manner in which the American Colonies Declared themselves Independent of the King of England 1776.*"

180. WILLIAM PENN. *Various; nine pieces.*

William Penn's Treaty with the Indians, by John Hall after Benjamin West, London: John Boydell, June 12, 1775 ✧ William Penn first Proprietor and Founder of Pennsylvania [by John Hall, after Du Simi-tière, London, 1773] ✧ and others. Folio.

181. WILLIAM PENN'S TREATY WITH THE INDIANS, when he founded the Province of Pennsylvania in North America 1681. *Original pen and pencil drawing.*

By JOHN HULL, being the original drawing for his engraving after Benjamin West.

With a copy of the line engraving published in London by John Boydell, June 12, 1775; and an aquatint of the same subject by G. Gallina. Together three pieces, folio and 4to. Matted.

182. WHALING: PÊCHE DE LA BALEINE. *Original oil painting.*
By Edouard Trabies. Size, 12½ by 16 inches. With a colored aquatint by Beyer after the painting.
183. WHALING. *Three aquatints and a colored lithograph.*
"The Greenland Whale Fishery"; "The North West, or Davis's Streights Whale Fishery" (2 copies), both by Robert Dodd, published by John & Josiah Boydell, 1789 ✧ Lithograph after Lebreton of boats wrecked by a whale. Folio.
184. WHALING. *Twelve line engravings.*
Views of Greenland and the Whale Fishery. Printed for Carington Bowles. London, about 1770. Royal 8vo.
185. WHALING. *Various; seventeen pieces.*
ORIGINAL WATERCOLOR DRAWING, "Ship L'aigle amongst a Shoal of Sperm Whales" ✧ Eight colored aquatints by Dubourg after J. H. Clark of whaling scenes in the Greenland fishery ✧ "American Whaler on the look out", colored lithograph by Currier & Ives ✧ and others. Folio and smaller.
186. WHALING. *Various; about 155 pieces.*
A collection of aquatints, lithographs, line and other engravings of whaling scenes. Large folio and smaller.
A LARGE AND VARIED COLLECTION, mainly colored, including four aquatint views of the capture of a whale, published by Edward Orme, 1813; lithograph of the "Agamenon" laying the Atlantic telegraph cable in 1858, a whale crossing the line; watercolor drawing of whale fishing; numerous caricatures; and others.
187. WHALING BROADSIDES. *Eight pieces.*
More Particulars of the Horrid Murders and Cruelties at Sea, Catnach, Printer [London, about 1800] ✧ Greenland Whale Fishery, London: T. Birt, n.d.; 6 copies ✧ Land of the West, London, n.d. Small folio and 8vo.
188. WHALING AND SHIPS. *Various; thirteen pieces.*
Dismasted Greenlander, drawn and etched by Sam'l Proat, Published Jan. 1, 1814 ✧ Five colored line engravings of whaling in the north ✧ Six line engravings, the Greenland Whale Fishery by R. Sheppard, and the British ships Royal Sovereign, Royal George, Royal Ann, Brittannia, and a third rate ship ✧ Map of the North Pole by M. Pitt, 1680, with inset whaling scenes. Folio.

Mezzotints in Color by S. Arlent Edwards

NUMBERS 189-221

189. ADRIANA; MARY. *Mezzotint engravings.*
Signed artists' proofs, printed in colors, after the paintings by Francesco and Fra Filippo Lippi.
190. BAPTISTA TORNABUONI. *Mezzotint engraving.*
Signed artist's proof, printed in colors after the painting by Ghirlandaio. Antique gilt frame.
191. ADRIANA; MRS HAMILTON OF KAMES. *Mezzotint engravings.*
Signed artists' proofs, printed in colors, after the paintings by Francesco and Raeburn.
192. CHARLES II AS A CHILD; DUTCH MAIDEN; INFANT BLOND; GEORGE WASHINGTON. *Mezzotint engravings.*
Signed artists' proofs, printed in colors, after the paintings by Van Dyck, Vermeer, Fragonard, and Savage.
193. ADRIANA; MARY. *Mezzotint engravings.*
Signed artists' proofs, printed in colors, after the paintings by Francesco and Fra Filippo Lippi.
194. MARY; THE SHEPHERDESS. *Mezzotint engravings.*
Signed artists' proofs, printed in colors, after the paintings by Fra Filippo Lippi and Boucher.
195. GEORGE WASHINGTON; LADY BETTY. *Mezzotint engravings.*
Signed artists' proofs, printed in colors, after the paintings by Savage and Romney.
196. MARY; MRS HAMILTON OF KAMES. *Mezzotint engravings.*
Signed artist's proofs, printed in colors, after the paintings by Fra Filippo Lippi and Raeburn.
197. ADRIANA; DUTCH MAIDEN. *Mezzotint engravings.*
Signed artists' proofs, printed in colors, after the paintings by Francesco and Vermeer.
198. LAVINIA; LADY HAMILTON AS BACCHANTE. *Mezzotint engravings.*
Signed artists' proofs, printed in colors, after the paintings by Reynolds and Romney.

199. LA BELLE FERRONNIÈRE. *Mezzotint engraving.*
Signed artist's proof, printed in colors, after the painting by Leonardo da Vinci. Gilt frame with ornamental top.
200. MADAME LOUISE DE FRANCE (Daughter of Louis XV). *Mezzotint engraving.*
Signed artist's proof, printed in colors, after the painting by Jean Marc Nattier. Gilt frame with ornamental top.
201. MRS HAMILTON OF KAMES; CHARLES II AS A BOY; THE DUCHESS OF DEVONSHIRE AND HER DAUGHTER. *Mezzotint engravings.*
Signed artists' proofs, the first two printed in colors and the other colored by hand. After the paintings by Raeburn, Van Dyck, and Reynolds.
202. LADY BETTY; FRANCESCA. *Mezzotint engravings.*
Signed artists' proofs, printed in colors, after the paintings by Romney and Ghirlandaio.
203. LADY HAMILTON AS NATURE; MRS DAVENPORT; JULIA MACDONALD. *Mezzotint engravings.*
Two trials and one signed artist's proof, printed in colors, after the paintings by Romney and Lawrence. The two trial proofs are dedicated in pencil to P. Sabin. Ornamental gilt frames.
204. MRS LLOYD. *Mezzotint engraving.*
Signed artists' proof, printed in colors, after the painting by Reynolds. Ornamental antique gilt frame.
205. LOUISE DE BOURBON (Duchesse du Maine). *Mezzotint engraving.*
Signed artist's proof, printed in colors, after the painting by Pierre Mignard. Antique gilt frame with flower ornaments on corners and centres.
206. MADONNA. *Mezzotint engraving.*
Signed artists' proof, printed in colors, after the painting by Fra Filippo Lippi. Ornamental antique gilt frame.
207. LADY BETTY; MRS. LLOYD. *Mezzotint engravings.*
Signed artists' proofs, printed in colors, after the paintings by Romney and Reynolds.
208. LADY HAMILTON AS NATURE; ELIZABETH; GEORGE WASHINGTON. *Mezzotint engravings.*
One trial and two signed artists' proofs, printed in colors, after the paintings by Romney, Lawrence, and Savage. Antique gilt frames.

209. MRS HAMILTON OF KAMES; FRANCESCA. *Mezzotint engravings.*
Signed artists' proofs, printed in colors, after the paintings by Raeburn and Ghirlandaio.
210. LADY BETTY; A GENTLEMAN OF BRUGES. *Mezzotint engravings.*
Signed artists' proofs, printed in colors, after the paintings by Romney and Memling. Antique gilt frames.
211. LUDOVICA TORNABUONI; SIMONETTA VESPUCCIA. *Mezzotint engravings.*
Signed artist's proofs, printed in colors, after the paintings by Ghirlandaio and Piero di Cosimo. Carved ornamental gilt frames.
212. PORTRAIT OF A LADY; MARY. *Mezzotint engravings.*
Signed artists' proofs, printed in colors, after the paintings by Raeburn and Fra Filippo Lippi.
213. THE SHEPHERDESS; LESSON IN LOVE. *Mezzotint engravings.*
Signed artists' proofs, printed in colors, after the paintings by Boucher and Watteau.
214. LADY BETTY; MARY. *Mezzotint engravings.*
Signed artists' proofs, printed in colors, after the paintings by Romney and Fra Filippo Lippi.
215. PERUGINI MADONNA; FRANCESCA. *Mezzotint engravings.*
Signed artists' proofs, the "Madonna" printed in black and white, "Francesca" printed in colors, after the paintings by Perugini and Ghirlandaio. Antique gilt and wood frames.
216. REMBRANDT'S MOTHER; A GENTLEMAN OF BRUGES. *Mezzotint engravings.*
Signed artist's proofs, printed in colors, after the paintings by Rembrandt Van Rijn and Hans Memling. Antique gilt frames.
217. THE SHEPHERDESS; CHARLES II AS A BOY. *Mezzotint engravings.*
Signed artists' proofs, printed in colors, after the paintings by Boucher and Van Dyck.
218. THE DUCHESS OF DEVONSHIRE AND HER DAUGHTER; VIGÉE LEBRUN; LADY HAMILTON AS BACCHANTE; BOY IN PINK. *Mezzotint engravings.*
All trial proofs, printed in colors, after the paintings by Reynolds, Lebrun, Romney, and Cuyper.

219. RAPHAEL'S MADONNA; SOPHIE ARNOLD; YOUNG GIRL; FRANCESCA.
Mezzotint engravings.
Signed artists' proofs, printed in colors, after the paintings by Raphael, Le Brun, and Ghirlandaio.
220. SIMONETTA VESPUCCIA; LUCREZIA TORNABUONI. *Mezzotint engravings.*
Signed artists' proofs, printed in colors, after the paintings by Pierro di Cosimo and Botticelli.
221. THE SHEPHERDESS; ADRIANA. *Mezzotint engravings.*
Signed artists' proofs, printed in colors, after the paintings by Boucher and Francesco.

[END OF SALE]

